THE SHERMAN BROTHERS SONGBOOK

© Disney

L-R Richard Sherman,
Robert Sherman,
Al Sherman (father)

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VOLUME ONE

1. **TALL PAUL** FROM THE ALBUM *ANNETTE*
2. **PINEAPPLE PRINCESS** FROM THE ALBUM *HAWAIIANNETTE*
3. **THE FLUBBER SONG** THE ABSENT-MINDED PROFESSOR
4. **THE PARENT TRAP** THE PARENT TRAP
5. **FOR NOW FOR ALWAYS** THE PARENT TRAP
6. **LET'S GET TOGETHER** THE PARENT TRAP
7. **THE WONDERFUL WORLD OF COLOR (MAIN TITLE)** THE WONDERFUL WORLD OF COLOR
8. **THE SPECTRUM SONG** AN ADVENTURE IN COLOR
9. **THE GREEN WITH ENVY BLUES** AN ADVENTURE IN COLOR
10. **STRUMMIN' SONG (REHEARSAL VERSION)** THE HORSEMASTERS
11. **ALTHOUGH I DROPPED $100,000 IN THE MARKET** SYMPOSIUM ON POPULAR SONGS
12. **I'M BLUE FOR YOU (BOO BOO BOO BOO BOO)** SYMPOSIUM ON POPULAR SONGS
13. **CASTAWAY** IN SEARCH OF THE CASTAWAYS
14. **ENJOY IT!** IN SEARCH OF THE CASTAWAYS
15. **ON THE FRONT PORCH** SUMMER MAGIC
16. **FEMININITY** SUMMER MAGIC
17. **THE UGLY BUG BALL** SUMMER MAGIC
18. **THE TIKI, TIKI, TIKI ROOM** THE ENCHANTED TIKI ROOM, DISNEYLAND® PARK
19. **IT'S A SMALL WORLD** THE 1964 NEW YORK WORLD'S FAIR
20. **THERE'S A GREAT BIG BEAUTIFUL TOMORROW** THE 1964 NEW YORK WORLD'S FAIR
21. **A SPOONFUL OF SUGAR** MARY POPPINS
22. **CHIM CHIM CHER-EE** MARY POPPINS
23. **FEED THE BIRDS (TUPPENCE A BAG)** MARY POPPINS
24. **SUPERCALIFRAGILISTICEXPIALIDOCIOUS** MARY POPPINS
25. **THE MONKEY'S UNCLE** THE MONKEY'S UNCLE
26. **THAT DARN CAT** THAT DARN CAT
27. **WINNIE THE POOH** WINNIE THE POOH AND THE HONEY TREE
28. **UP, DOWN AND TOUCH THE GROUND** WINNIE THE POOH AND THE HONEY TREE
29. **LITTLE BLACK RAIN CLOUD** WINNIE THE POOH AND THE HONEY TREE
30. **I WAN'NA BE LIKE YOU (THE MONKEY SONG)** THE JUNGLE BOOK
31. **TRUST IN ME** THE JUNGLE BOOK
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VOLUME TWO

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2. **VALENTINE CANDY** THE HAPPIEST MILLIONAIRE
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4. **IT WON'T BE LONG 'TIL CHRISTMAS** THE HAPPIEST MILLIONAIRE
5. **THE WONDERFUL THING ABOUT TIGGERS** WINNIE THE POOH AND THE BLUSTERY DAY
6. **HEFFALUMPS AND WOOZLES** WINNIE THE POOH AND THE BLUSTERY DAY
7. **THE RAIN RAIN RAIN CAME DOWN DOWN DOWN** WINNIE THE POOH AND THE BLUSTERY DAY
8. **TEN FEET OFF THE GROUND** THE ONE AND ONLY GENUINE ORIGINAL FAMILY BAND
9. **THE HAPPIEST GIRL ALIVE** THE ONE AND ONLY GENUINE ORIGINAL FAMILY BAND
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11. **CHITTY CHITTY BANG BANG** CHITTY CHITTY BANG BANG BONUS TRACK
12. **HUSHABYE MOUNTAIN** CHITTY CHITTY BANG BANG BONUS TRACK
13. **ME OL' BAM-BOO** CHITTY CHITTY BANG BANG BONUS TRACK
14. **THE ARISTOCATS** THE ARISTOCATS
15. **SCALES AND ARPEGGIOS** THE ARISTOCATS
16. **SHE NEVER FELT ALONE** THE ARISTOCATS
17. **THE AGE OF NOT BELIEVING** BEDKNOBS AND BROOMSTICKS
18. **PORTEBELLO ROAD** BEDKNOBS AND BROOMSTICKS
19. **THE BEAUTIFUL BRINY** BEDKNOBS AND BROOMSTICKS
20. **ONE LITTLE SPARK** JOURNEY INTO IMAGINATION, EPCOT®
21. **MAKIN' MEMORIES** JOURNEY INTO IMAGINATION, EPCOT®
22. **MAGIC JOURNEYS** MAGIC JOURNEYS, EPCOT®
23. **MEET THE WORLD** MEET THE WORLD, TOKYO DISNEYLAND®
24. **POOH'S LULLABEE** THE TIGGER MOVIE
25. **WHOOP-DE-DOOPER-BOUNCE** THE TIGGER MOVIE
26. **YOUR HEART WILL LEAD YOU HOME** THE TIGGER MOVIE
27. **WALT DISNEY AND THE SHERMAN BROTHERS SING** PROGRESSLAND PROMOTIONAL FILM

2008 National Medal of Arts recipients
Robert Sherman and Richard Sherman

Based on the "Winnie the Pooh" works, by A.A. Milne and E.H. Shepard. © Disney

Annette Funicello

CHAPTER I

OUR LUCKY STAR

When Annette sang “How Will I Know My Love” in an episode of the *Mickey Mouse Club* serial *Spin and Marty*, the studio was bombarded with requests for a record of the song. It was about this time that Disneyland/Vista Records (now Walt Disney Records) began operation, and renowned recording producer Salvador “Tutti” Camarata recognized that Annette did indeed have what it took to be a pop star. So the search was on to find the right song for Annette’s solo recording debut.

Mo Preskell from the Disney Music Company was at a New Jersey radio station when he came across an interesting recording (ironically recorded by another former Mouseketeer, Judy Harriet). The song was “Tall Paul.” It became Annette’s first single and the Sherman brothers first smash hit. As the Shermans say, “This was the ditty that did it!” Subsequently, the Shermans were asked to submit more songs for Annette to record. Every song they presented was recorded.

Annette’s first album aptly titled *Annette* was primarily a collection of her hit singles. Thusly, aside from “Tall Paul,” the Shermans’ four additional songs, “My Heart Became of Age,” “Wild Willie,” “It Took Dreams,” and “Jo-Jo the Dog-Faced Boy” were included.

Influenced by the Polynesian craze of the late 50s early 60s, Annette’s first real studio album was entitled *Hawaiiannette.* Not only did the Shermans coin the word of its title song, they contributed several other songs to the album’s line-up and sang backup on a few too, like “Luau Cha Cha Cha.” But it was “Pineapple Princess” that became the stand out hit single.

In July 1960 the brothers were invited to The Disney Studio to demonstrate a song that Annette was to perform in a film called *The Horsemasters.* Jimmy Johnson, the head of the Disney Record and Music Publishing companies, explained how important this new song was and offered a bit of advice as he told the pair to remember that *he* didn’t like to be called Mr. Disney. It turned out that this wasn’t going to be a meeting with a film executive or director – they were to demonstrate their song to Walt Disney himself.

As they entered his office, Walt instantly put them at ease and then expressively began telling the two a story about twins with divorced parents who conspire to get their parents back together. In Walt’s legendary storytelling style, he acted out every nuance of the story. But the two brothers were shaken. This was not the movie they had written the song for. Then one of the brothers nervously told Walt that the film he just described was not what they had prepared. “Well, why didn’t you stop me? Let’s hear what you’ve got.” Richard went over to the piano and played “Strummin’ Song.” Walt listened, and after it was finished quietly pondered the idea for a few seconds and said, “That’ll work” – his highest compliment they soon learned. Not only was “Strummin’ Song” used in *The Horsemasters*, the brothers were asked to submit songs for the film Walt had described that day as well, *The Parent Trap*.

Within several weeks the brothers had written five songs for various projects in production with two more in the works, but had no real deal with the studio. During one particular meeting, Walt reached over to a shelf and removed a book with a red cover. He turned to the brothers and said, “Ever hear of *Mary Poppins*?” After the meeting, the young songwriters were spinning with ideas. They wanted to change the time period to 1910 and they took six chapters from the book and joined them into a single storyline. The book itself had no cohesive storyline as it was just a series of various adventures. Within a few weeks they had a collection of song sketches attached to their story and met with Walt. He was very impressed, “You think story, and that’s good,” then he leaned back in his chair and said, “Sing me that ‘Bird Woman’ song again.” After the song was over Walt remained silent for a moment then said, “That’s what the story is all about.” The brothers smiled, Walt got their message. He walked across the room and sat at the edge of his sofa. He leafed through the story notes and music score the brothers had prepared and with a wry smile said, “Don’t forget to stipulate the seven songs we’ve already taken when they write up your contract.” Contract? At that moment Walt Disney signed his first and only staff songwriters. From that point on, the Shermans always referred to “Annie,” as they called her, as their “Lucky Star.”

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L-R: Richard Sherman, Robert Sherman

CHAPTER II

FLUBBER AND MEDFIELD COLLEGE

The Absent-Minded Professor didn't really have a song save for "The Medfield Fight Song" which they wrote as the film's main title, but the Shermans often composed songs for the studio's promotional campaigns. Such was the case with "The Flubber Song," performed here by the absent-minded professor himself, Fred MacMurray.

CHAPTER III

THE PARENT TRAP

This wasn't always the film's title. As a matter of fact, it went through several name changes. And with each change, the Shermans were asked to write a theme song, about four in all, until finally *The Parent Trap* was selected. As luck would have it, pop star Tommy Sands was on the lot filming *Babes In Toyland* with Annette, so it was an obvious choice to have them sing the film's main title. Tommy and Annette also recorded a marvelous cover of "Let's Get Together" as a B-side for the *The Parent Trap* 45rpm single, but the one that became an international hit was the original duet with Hayley Mills and Hayley Mills.

While the title of the film was still up in the air, the Shermans approached Walt with an idea they had for a title song. They suggested a 1940s style ballad, one the twins' parents might have called "their song." Walt had them play "For Now, For Always" for the director, David Swift. He loved it. It didn't end up as the main title, but the melody was used as the theme for the twins' mother, Maggie. Maureen O'Hara not only sang the song in the film, she recorded a studio version for the soundtrack album.

CHAPTER IV

RED, YELLOW, GREEN, RED, BLUE, BLUE, BLUE

Walt's Sunday evening television show *(Disneyland, then Walt Disney Presents)* became a staple of home entertainment in the 50s. When Walt moved the show to ABC in 1961, the name of the show was changed to *The Wonderful World of Color.* That's because Walt was going to now broadcast his show in color. With a new title, Walt asked the Shermans to come up with a new theme song. Bouncing ideas back and fourth, they latched onto the phrase 'the world is a carousel of color,' and the song was born. Not only did Walt approve, so did Eastman Kodak, the show's sponsor. As a matter of fact, it's been said that the company named their new line of slide-projectors "Carousels" because of the Shermans' lyric.

The first episode of *The Wonderful World of Color* introduced audiences to Professor Ludwig Von Drake. Created by Disney Story Man, Joe Rinaldi and voiced by Paul Frees, this kooky "Austrian" duck would explain 'everything you needed to know' about color television. The Shermans worked closely with Joe Rinaldi on that first landmark show and composed two songs for the Professor, "The Spectrum Song" and "The Green with Envy Blues."

CHAPTER V

LET'S SING A STRUMMIN' SONG

Here's the song that prompted the Sherman brothers' first meeting with Walt. This particular recording is a rehearsal session with Annette as she practiced the song for the very first time. To help out, Richard Sherman joins Annette in the "answer back" portion of the tune with delightfully charming results.

L-R: Richard Sherman, Annette Funicello, Robert Sherman

© Disney

L-R: Tutti Camarata, Maurice Chevalier, Robert Sherman, Hayley Mills, Richard Sherman

L-R: Robert Sherman, Burl Ives, Richard Sherman, Tutti Camarata

CHAPTER VI

A SYMPOSIUM ON POPULAR SONGS

Though Professor Ludwig Von Drake claimed he wrote all the songs for this 1962 film, it was actually the Sherman brothers. The film takes a comic look at the evolution of pop music styles from "Ragtime to the Big Beat" and showcases Richard and Robert's tremendous versatility in the various musical genres. All the songs from the film, as well as a few more, were released on the album *Tinpanorama*. Included here are songs about love and the stock market crash of 1929 and another that recalls the days of "The Crooner."

CHAPTER VII

CASTAWAYS AND MAURICE CHEVALIER

Shortly after *The Parent Trap,* Walt walked into the Shermans' office with another assignment. "How'd your boys like to write some songs for Maurice Chevalier?" and handed them copies of the script for *In Search of the Castaways.* This wasn't the first time Monsieur Chevalier would sing a Sherman song. Not Richard and Robert's, but their father Al Sherman. Some 30 years earlier, the senior Sherman wrote a song specifically for Maurice Chevalier to perform in Paramount Pictures' *The Big Pond* – "Livin' In the Sunlight, Lovin' In the Moonlight." What an incredible time it must have been. These two young songwriters, with numerous hits for Annette, working on their second Hayley Mills picture, and now writing a song for a legendary artist like Maurice Chevalier – just like Dad!

CHAPTER VIII

SUMMER MAGIC

This was the third film they worked on with Hayley Mills. But this time, their songs were part of the script. They got involved in the story aspect of a project for the first time (besides *Mary Poppins* which they'd been working on ever since Walt handed them the book). Working closely with screenwriter Sally Benson, these songs were part of the story and served to advance the plot and weren't merely song moments.

When they approached Walt with "The Ugly Bug Ball" he didn't really care for the negative connotation of the word "ugly." It wasn't until the Shermans pointed out that one bug doesn't necessarily think another bug is ugly that he saw the positive message within the song. Good thing Walt changed his mind, for "The Ugly Bug Ball" was the hit of the movie and became a sentimental standard in Burl Ives' song repertoire for the rest of his career.

In 1991, I was having lunch at The Garden Terrace on the Disney Studio Lot with Robert Sherman and our mutual friend Scott Wolf. We were there to talk about the playlist of an upcoming album. Settling into his old stomping grounds, Robert pointed out Walt's table and recounted several stories of the studio in the 1960s and about Walt. Casually going over the playlist, I mentioned how fond I was of "On the Front Porch." Robert lit up. "That's my favorite song!" Instantly, the three of us were singing… "All I wanna do, when the day is through…" It has become one of my most cherished memories.

CHAPTER IX

A TROPICAL HIDEAWAY

As The Enchanted Tiki Room was being developed, Walt had the mock-up of the attraction housed in Sound Stage 2 on the studio lot. Walt was so tickled with this new technology (Audio-Animatronics®), that he would take everyone who came to see him out to witness his "new toy." The guests marveled at this "tropical musical revue" where the birds sang, flowers crooned, and the entire room came to life complete with thunder, lightening and tiki drums. However, Walt's invited guests left the show not only dazzled, but bewildered by what they had just seen. So, Walt called in the Sherman brothers and ran the show for them. When it was over, he asked them to write a song that would help explain what this new show was. The Shermans suggested having a parrot emcee to start everything off. Walt went beyond that and said, "We'll have four!" It wasn't long before the Shermans came back with the calypso storytelling song "The Tiki, Tiki, Tiki Room," the show's opening number. Not only was the song a hit and served to explain what the show was about, it introduced Jose, Fritz, Pierre and Michael. The Enchanted Tiki Room is the longest running show in Disneyland history – 46 years and counting.

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CHAPTER X

THE WORLD'S FAIR

The 1964 World's Fair was an important moment in Disney history. It was here where Walt unveiled several unique attractions and exhibits that would forever change not only Disneyland, but greatly influence the future of Disney Theme Parks yet to be imagined.

Of the three exhibits Walt was developing for the fair (Great Moments with Mr. Lincoln, Progressland, and the Magic Skyway) the Shermans were initially involved in only one – Progressland. Based on a concept Walt originally planned for Disneyland (Edison Square), this new exhibit would showcase how life has benefited from the advancement of electrical energy. The Shermans were tasked with writing a song that illustrated the optimism of the future and the promise of progress. But beyond conveying to the audience "There's a Great Big Beautiful Tomorrow," the song also had to serve a purpose with strict technical guidelines – the tune had to be malleable so that it could be convincingly interpreted as a turn-of-the-century rag all they way through to contemporary soft jazz. It also had to work as a full-length loading cue but still be fully realized as a thirteen and a half minute cue when the entire theater rotated between the different acts. Obviously, they met the challenge as "There's a Great Big Beautiful Tomorrow" is one of the most fondly remembered Sherman Brothers tunes. The Shermans often refer to this song as Walt's theme song. "Walt was an optimistic futurist. "There's a Great Big Beautiful Tomorrow" is really a song about Walt. This really is the way he thought – his vision of the future was great, big and beautiful."

But the Shermans were given an additional assignment. Just a mere eleven months before the fair was to open, Walt got the opportunity to build a fourth exhibit (for UNICEF). With such a short time window, Walt knew this had to be simple and yet dramatic. He envisioned what he called "a little boat ride" to celebrate the children of the world. With a time limit that didn't allow for the immersive environments of the other exhibits he was building, he knew he had to rely on the art direction for the punch of this attraction – an artist who's style instantly makes a statement all on it's own. For that he chose Mary Blair (along with Rolly Crump, Alice Davis and a frantic team of other Imagineers). The idea was, as you sailed in your little boat, you'd travel past representations of all the children of the world where each group of children would sing their national anthem. With that direction, the Imagineers went to work. They built a mock-up, complete with soundtrack, and presented it to Walt. Everything worked as planned. Well, everything but the soundtrack. Hearing all these anthems, with all their varying melodies and time signatures in the same room was a disaster. Once again, Walt called on the Sherman brothers to solve the problem. Walt suggested a simple song like "Row, Row, Row Your Boat," and the Shermans went to work. After much sweating and fretting, they had three songs to play for Walt but ultimately chose to play only their very first song idea for the boss. This little tune didn't just solve the soundtrack issue, it also gave the exhibit its name, "it's a small world." It has become the most translated song on Earth.

L-R: Robert Sherman, Richard Sherman

CHAPTER XI

PRACTICALLY PERFECT IN EVERY WAY

What can be said about *Mary Poppins* that hasn't already been said? Arguably, the film is Walt's masterpiece. When you ask people who worked on classic films, "Did you know how important this film was going to be when you were making it?" The answer is, more often than not, "No." But with *Mary Poppins*, everyone seemed to have the feeling that they were working on something very special. The entire studio was abuzz during production. There was electricity in the air. For nearly 20 years, Walt had been trying to get the screen rights. It appears that the fundamental element was the Sherman brothers -– the last magical piece of the puzzle. Working with artist and writer, Don DiGradi and writer co-producer, Bill Walsh, it was their story and songs that ultimately convinced P.L. Travers her beloved character was in good hands and she signed the deal with Walt.

And yes, "Feed the Birds" was Walt's favorite song.

L-R: Richard Sherman, Julie Andrews, Dick Van Dyke, Robert Sherman

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Clockwise from top left:
Brian Wilson,
Tutti Camarata,
Annette Funicello,
Robert Sherman,
Richard Sherman,
Al Jardine, Mike Love,
Carl Wilson,
Dennis Wilson

CHAPTER XII

THE MONKEY'S REAL UNCLES

In the last scene of *The Misadventures of Merlin Jones*, the college whiz-kid (Tommy Kirk) saves a rambunctious monkey. Remembering this, the Shermans suggested to Walt that the title of the sequel should be *The Monkey's Uncle*. Walt liked the idea so much he had Bill Walsh add an opening scene where a judge gives Merlin custody of the little primate, thereby dubbing him the "Monkey's Uncle."

It was a given that the sequel's returning leading lady (Annette) sing the Shermans' title song. As preparations were being made to record the tune, the Shermans chose a relatively unknown group of guys to sing back-up for the former Mouseketeer — The Beach Boys. This was The Beach Boys first screen appearance.

CHAPTER XIII

POOH WHO?

While production on *Mary Poppins* was in full swing, Walt asked the Shermans to read the *Winnie the Pooh* series of books and tell him what they thought. At first, the brothers couldn't connect with this little bear. So, they sought out Tony Walton who was on the studio lot designing costumes and settings for *Mary Poppins*. English-born, Tony lit up when they asked him about Pooh and spent a few hours sharing his fondest childhood memories of Pooh Bear. By the end, the Shermans were in love with Pooh, too.

Walt's main direction to the Shermans was to be true to the charm and wordplay of A.A. Milne and they did just that. The songs are light, wispy moments similar to Mr. Milne's "hums" with a pinch of Disney "hunny."

L-R: Robert Sherman, Louis Prima, Richard Sherman

CHAPTER XIV

THE JUNGLE BOOK

When work began on *The Jungle Book*, the production team was staying fairly close to Rudyard Kipling's original narrative. But when Walt saw the first storyboards, he didn't care for the direction it was headed. So he called in the Sherman brothers. "It's too dark and heavy. I want to have some fun with it so I want you to work with the story team and dream up some fresh ideas. Write some funny novelty songs."

With the challenge of re-working what was originally going to be a somber film, they attacked the problem head on by starting with the darkest part of the story – Mowgli's abduction at the hands of the king of apes. Obviously, the result was the wild romp "I Wan'na Be Like You (The Monkey Song)," and they had a clear idea of who should play the "wildest" of apes. So they went to Las Vegas and played the song for Louis Prima. Known for his wild antics on stage with the band Sam Butera and the Witnesses, Louis and the band listened intently as the song was played for them. When it was over, Louis turned to the brothers, "Are you trying to make a monkey out of me?" "Yeah," the brothers replied.

Another lighthearted take on a sinister character was the song for the python. The Shermans had written a song called "The Land of Sand" for a sequence in *Mary Poppins* that was never shot. The original lyric spoke of mirages and mysteries of the vast Sahara and was accompanied by a hypnotic melody. They were always fond of this haunting little melody so they rewrote the lyric for Kaa using as many S's as possible to play off of a snake's natural sibilance.

The film was now shaping up to be more in line with what Walt had wanted. However, they still didn't have an ending. What exactly would be Mowgli's motivation to return to the Man Village? Then it hit them…a girl. They wrote a siren song and imagined a beautiful little girl getting water at the river to bring back to her home. Mowgli watches her and is immediately smitten.

Based on the "Winnie the Pooh" works, by A.A. Milne and E.H. Shepard. © Disney

L-R: Richard Sherman, John Davidson, Robert Sherman

CHAPTER XV

THE HAPPIEST MILLIONAIRE

In the pre-production stages of the film, the Shermans originally envisioned a lavish opening number. Maids and butlers of Rittenhouse Square's wealthy residents would enter one by one, singing the praises and highbrow lineage of their benefactors culminating in a huge ensemble production.

After Walt heard their ideas for this opening number as well as several other songs, he spoke of a talented young British actor who was making quite a stir on Broadway. So he sent the Shermans and the film's screenwriter, AJ Carothers, off to New York. As they watched this young song and dance man their minds began to spin with ideas. First, he was a captivating performer and if he were to join the production the focus of the opening number should be on the John Lawless character. It would be his optimism and his outlook on faith and good fortune that could set the tone for the whole film. And so, it was "fortuosity" that brought Tommy Steele and John Lawless together. Originally, the Shermans penned a lovely ballad "It Won't Be Long 'til Christmas" performed by Greer Garson and Fred MacMurray. Unfortunately, the song was cut from the film at the last minute. It was disappointing but, Tutti Camarata had a surprise for the brothers. While in England, he created an arrangement and had British songstress, Anne Shelton, record it. It was a gift just for them. As it turned out, the single was released and became a popular hit in England. Years later, the original scene and the songs were placed back into the film, much to the delight of the Shermans and *The Happiest Millionaire* fans everywhere.

CHAPTER XVI

THE WONDERFUL THING ABOUT TIGGERS

Winnie the Pooh and the Blustery Day was the second installment in the Pooh series. This is the film that introduced American audiences to Tigger. When the Shermans wrote Tigger's song ("The Wonderful Thing About Tiggers"), a whole verse with an additional musical phrase weren't used. Not until *The Tigger Movie* (1999) did the entire song make it to the screen.

L-R: Buddy Baker, Richard Sherman, Robert Sherman

CHAPTER XVII

THE ONE AND ONLY, GENUINE, ORIGINAL FAMILY BAND

After the success of *Mary Poppins*, Walt became enthused about live-action musicals. In the summer of 1966, as work was progressing on *The Happiest Millionaire*, a two-part episode of *The Wonderful World of Color* was in development, *The One and Only, Genuine, Original Family Band*. Walt felt this quaint story about a family of traveling musicians would need some original songs, so the Shermans were brought in once again. After reading the script, they felt that the material lent itself to be a full-blown musical. Walt agreed and asked the Shermans to schedule an elaborate demo recording session to record all of the songs. Wrangling with the schedules of the various artists involved, a date finally was set…December 16th 1966, and everyone was looking forward to it. Unfortunately, Walt Disney passed away on December 15th. Though the recording went on as planned, one can only imagine how this devastating turn of events weighed on everyone during that unforgettable session.

Once again, Lesley Ann Warren and John Davidson were cast as the young romantics, with Miss Warren singing "The Happiest Girl Alive" and then joining her character's hopeful beau, John Davidson, in the duet "'Bout Time."

The song "Ten Feet Off the Ground" was originally performed in the film by Disney Legend Buddy Ebsen and his Family Band castmates. Included here is a performance by the great Louis "Satchmo" Armstrong. Like Monsieur Chevalier, Louis Armstrong had also recorded one of Al Sherman's songs, "On a Little Bamboo Bridge" in 1937. Later in 1955, Mr. Armstrong recorded one of Richard Sherman's songs, "Christmas in New Orleans."

CHAPTER XVIII

CHITTY CHITTY BANG BANG – THE BONUS TRACKS

When Albert "Cubby" Broccoli purchased the film rights to Ian Flemming's James Bond novels, he unknowingly acquired the rights to Mr. Flemming's only children's book, *Chitty Chitty Bang Bang*. Once he discovered this, he immediately called Walt Disney about teaming up and co-producing a film. Walt politely declined the offer. However, Mr. Broccoli did obtain much of the talent behind *Mary Poppins*: star Dick Van Dyke, choreographers Marc Breaux and Dee Dee Wood, music director Irwin Kostal, and songwriters Richard and Robert Sherman. Though there was a clause in the Sherman's contract that allowed them to work on one outside production during their tenure, they went directly to Walt for his approval. Not only did he approve, Walt felt that this could be an important move for the Sherman's career.

After the success of *Chitty Chitty Bang Bang,* Tutti Camarata once again recorded several of the Shermans' tunes for a Disneyland Records song album. Here, presented as bonus tracks are "Chitty Chitty Bang Bang," "Hushabye Mountain," and "Me Ol' Bamboo" performed by The Mike Sammes singers.

Based on the "Winnie the Pooh" works, by A.A. Milne and E.H. Shepard. © Disney

CHAPTER XIX

THE ARISTOCATS

When the Shermans wrote the title song for *The Aristocats,* they felt there was only one person who could perform it, Maurice Chevalier. But by this time, the legendary singer was in his late eighties and had retired from performing altogether. At the suggestion of the film's director, Woolie Reitherman, Richard Sherman recorded a demo (in a very thick French accent) and sent it off. Monsieur Chevalier liked the song so much he came out of retirement to record it. It turned out to be his very last recording.

CHAPTER XX

BEDKNOBS AND BROOMSTICKS

Back in the early 1960s, while still in negotiations with P.L. Travers for *Mary Poppins*, Walt optioned the rights to author Mary Norton's *The Magic Bedknob* and its follow-up book *Bonfires and Broomsticks*. Though the main focus was still on *Mary Poppins*, work was also being done on the *Bedknobs* project.

During the first story meeting with Walt, the Shermans, Bill Walsh and Don DiGradi presented their ideas singing and dancing up a storm only to discover Walt sound asleep in his chair. They quickly realized that their story ideas needed a little more work. But before much more could be done, *Mary Poppins* got the official green light, and the *Bedknobs* project was placed on the back burner.

L-R: Robert Sherman, Angela Lansbury, David Tomlinson, Richard Sherman

L-R: Richard Sherman, Maurice Chevalier, Robert Sherman

With Walt's passing in late 1966, the studio was in turmoil. Things were not the same, and the Shermans' contract was coming to an end. In 1968, as the Shermans were preparing to leave, producer Bill Walsh stopped by their office and asked if they'd be interested in getting the *Bedknobs* project in better shape before they left. So over the next several months, Bill Walsh, Don DiGradi and the Shermans polished up the project into something they were all quite pleased with. Though there were no plans to begin production, Bill Walsh promised the Shermans that he'd call them back someday to finish the job. That call came just 18 months later.

CHAPTER XXI

EPCOT® CENTER

In 1980, the Shermans received a call from Imagineering's Marty Sklar. He invited them to his office to discuss a very special project, EPCOT Center. Over the next few months, the Shermans composed a number of songs for several shows and attractions. Some of their most popular and enduring songs for this new park were for the Journey Into Imagination pavilion. Their theme song for the pavilion's hosts, Dreamfinder and Figment, titled "One Little Spark" has become a classic in its own right and "Makin' Memories" once again showcases the Shermans ability to capture any style of music, reminiscent of their *Symposium on Popular Songs.* As a matter of fact, their song "Boogie Woogie Bakery Man" from the film appeared in the Food Rocks exhibit in The Land pavilion.

But it was their song for The Magic Eye Theater that became one of their personal favorites. *Magic Journeys* was the very first use of 3-D computer imaging, and to convey this multi-dimensional aspect musically, the Shermans composed a duet of haunting melodies that weave through each other as they glide over a complex and progressive bass line.

CHAPTER XXII

TOKYO DISNEYLAND®

While the Shermans were finishing up their work on Journey Into Imagination, Marty Sklar once again called them into his office. He told them of a special request from the Oriental Land Company (who were working with Imagineering to develop Tokyo Disneyland). They asked if the Shermans would be willing to compose a song for a new attraction called Meet the World, the story of Japan's history and their 19th century emergence from self-imposed international isolation.

CHAPTER XXIII

THE TIGGER MOVIE

It had been many years since the Shermans had written songs for a Disney film. But when the producers heard the brothers' initial song concepts for the *The Tigger Movie*, they were so impressed that their songs and score propelled this movie from a proposed video release into a feature film release.

For the concluding song, "Your Heart Will Lead You Home," the Shermans collaborated with singer/songwriter Kenny Loggins, who also enjoyed much success with a series of Winnie the Pooh-themed songs of his own. It was the perfect blend of vintage and contemporary Disney charm.

Based on the "Winnie the Pooh" works, by A.A. Milne and E.H. Shepard. © Disney

L-R: Robert Sherman,
Richard Sherman, Walt Disney

CHAPTER XXIV

WALT AND THE SHERMAN BROTHERS

In preparation for the 1964 World's Fair, Walt produced a promotional film for the executives at General Electric to show them exactly what their Progressland Pavilion would be. The film starts with Walt, Robert, and Richard gathered around a baby grand piano singing "There's a Great Big Beautiful Tomorrow," a perfect start for the film, and a perfect ending for this collection.

Liner notes written by Randy Thornton

© Disney

VOLUME ONE

1. **Tall Paul**
from the album *Annette* – 1958
Performed by Annette Funicello

2. **Pineapple Princess**
from the album *Hawaiiannette* – 1960
Performed by Annette Funicello

3. **The Flubber Song**
The Absent-Minded Professor – 1961
Performed by Fred MacMurray

4. **The Parent Trap**
The Parent Trap – 1961
Performed by Tommy Sands
and Annette Funicello

5. **For Now For Always**
The Parent Trap – 1961
Performed by Maureen O'Hara

6. **Let's Get Together**
The Parent Trap – 1961
Performed by Hayley Mills
and Hayley Mills

7. **The Wonderful World of Color (Main Title)**
The Wonderful World of Color – 1961
Performed by The Wellingtons

8. **The Spectrum Song**
An Adventure In Color – 1961
Performed by Paul Frees

9. **The Green with Envy Blues**
An Adventure In Color – 1961
Performed by Paul Frees

10. **Strummin' Song (Rehearsal Version)**
The Horsemasters – 1961
Performed by Annette Funicello
with Richard Sherman

11. **Although I Dropped $100,000 in the Market**
Symposium on Popular Songs – 1962
Performed by Paul Frees

12. **I'm Blue For You (Boo Boo Boo Boo Boo)**
Symposium on Popular Songs – 1962
Performed by Skip Ferrell

13. **Castaway**
In Search of the Castaways – 1962
Performed by Hayley Mills

14. **Enjoy It!**
In Search of the Castaways – 1962
Performed by Maurice Chevalier
and Hayley Mills

15. **On the Front Porch**
Summer Magic – 1963
Performed by Burl Ives

16. **Femininity** Summer Magic – 1963
Performed by Hayley Mills and
Deborah Walley

17. **The Ugly Bug Ball**
Summer Magic – 1963
Performed by Burl Ives

18. **The Tiki, Tiki, Tiki Room**
The Enchanted Tiki Room,
Disneyland® Park – 1963
Performed by Wally Boag,
Thurl Ravenscroft, Fulton Burley
and Ernie Newton

19. **It's a Small World**
The New York World's Fair – 1964
Performed by Disneyland
Children's Chorus

20. **There's a Great Big Beautiful Tomorrow**
The New York World's Fair – 1964
Performed by Rex Allen

21. **A Spoonful of Sugar**
Mary Poppins – 1964
Performed by Julie Andrews

22. **Chim Chim Cher-ee**
Mary Poppins – 1964
Performed by Dick Van Dyke,
Julie Andrews, Karen Dotrice and
Matthew Garber

23. **Feed the Birds (Tuppence a Bag)**
Mary Poppins – 1964
Performed by Julie Andrews

24. **Supercalifragilisticexpialidocious**
Mary Poppins – 1964
Performed by Julie Andrews
and Dick Van Dyke

25. **The Monkey's Uncle**
The Monkey's Uncle – 1965
Performed by Annette Funicello
and The Beach Boys

26. **That Darn Cat**
That Darn Cat – 1965
Performed by Bobby Troop

27. **Winnie the Pooh** Winnie the Pooh
and the Honey Tree – 1966
Performed by Disney Studio Chorus

28. **Up, Down and Touch the Ground**
Winnie the Pooh and the Honey Tree – 1966
Performed by Jim Cummings

29. **Little Black Rain Cloud**
Winnie the Pooh and the Honey Tree – 1966
Performed by Jim Cummings

30. **I Wan'na Be Like You (The Monkey Song)** The Jungle Book – 1967
Performed by Louis Prima,
Bruce Reitherman and Phil Harris

31. **Trust In Me**
The Jungle Book – 1967
Performed by Sterling Holloway

32. **My Own Home**
The Jungle Book – 1967
Performed by Darlene Carr

VOLUME TWO

1. **Fortuosity**
The Happiest Millionaire – 1967
Performed by Tommy Steele

2. **Valentine Candy**
The Happiest Millionaire – 1967
Performed by Lesley Ann Warren

3. **Are We Dancing**
The Happiest Millionaire – 1967
Performed by John Davidson
and Lesley Ann Warren

4. **It Won't Be Long 'til Christmas**
The Happiest Millionaire – 1967
Performed by Ann Shelton
and the John Aldus Singers

5. **The Wonderful Thing About Tiggers**
Winnie the Pooh and the Blustery Day – 1968
Performed by Jim Cummings

6. **Heffalumps and Woozles**
Winnie the Pooh and the Blustery Day – 1968
Performed by Disney Studio Chorus

7. **The Rain Rain Rain Came Down Down Down**
Winnie the Pooh and the Blustery Day – 1968
Performed by Disney Studio Chorus

8. **Ten Feet Off the Ground**
The One and Only Genuine
Original Family Band – 1968
Performed by Louis Armstrong

9. **The Happiest Girl Alive**
The One and Only Genuine
Original Family Band – 1968
Performed by Lesley Ann Warren

10. **'Bout Time**
The One and Only Genuine
Original Family Band – 1968
Performed by John Davidson
and Lesley Ann Warren

11. **Chitty Chitty Bang Bang**
Chitty Chitty Bang Bang
(BONUS TRACK) – 1969
Performed by The Mike Sammes Singers

12. **Hushabye Mountain**
Chitty Chitty Bang Bang
(BONUS TRACK) – 1969
Performed by The Mike Sammes Singers

13. **Me Ol' Bam-Boo**
Chitty Chitty Bang Bang
(BONUS TRACK) – 1969
Performed by The Mike Sammes Singers

14. **The Aristocats**
The Aristocats – 1970
Performed by Maurice Chevalier

15. **Scales and Arpeggios**
The Aristocats – 1970
Performed by Robie Lester, Susan Novack,
Gregory Novack and Victor Sweier

16. **She Never Felt Alone**
The Aristocats – 1970
Performed by Robie Lester

17. **The Age of Not Believing**
Bedknobs and Broomsticks – 1970
Performed by Angela Lansbury

18. **Portebello Road**
Bedknobs and Broomsticks – 1971
Performed by David Thomlinson,
Ian Weighill, Roy Snart,
Cindy O'Callaghan and Street Vendors

19. **The Beautiful Briny**
Bedknobs and Broomsticks – 1971
Performed by David Thomlinson
and Angela Lansbury

20. **One Little Spark**
Journey Into Imagination, EPCOT – 1982
Performed by Chuck McCann
and Billy Barty

21. **Makin' Memories**
Journey Into Imagination, EPCOT – 1982
Performed by Disney Studio Chorus

22. **Magic Journeys**
Magic Journeys, EPCOT – 1982
Performed by Disney Studio Chorus

23. **Meet the World**
Meet the World, Tokyo Disneyland – 1983
Tokyo Disneyland Chorus

24. **Pooh's Lullabee** The Tigger Movie – 2000
Performed by Jim Cummings

25. **Whoop-De-Dooper-Bounce**
The Tigger Movie – 2000
Performed by Jim Cummings and
Nikita Hopkins

26. **Your Heart Will Lead You Home**
The Tigger Movie – 2000
Performed by Kenny Loggins

27. **Walt Disney and The Sherman Brothers Sing**
Progressland Promotional Film – 1963
Performed by Walt Disney,
Richard M. Sherman and Robert B. Sherman

All Songs Written by Richard M. Sherman and Robert B. Sherman and Published by Wonderland Music Company, Inc. (BMI)
Except:
"Tall Paul" Written by Richard M. Sherman, Robert B. Sherman and Bob Roberts
Published by Sherbro Music Company (BMI)
"Pineapple Princess" Written by Richard M. Sherman and Robert B. Sherman
Published by Sherbro Music Company (BMI)
"Chitty Chitty Bang Bang," "Hushabye Mountain," and "Me Ol' Bam-Boo"
Written by Richard M. Sherman and Robert B. Sherman
Published by EMI UNART Catalog (BMI)
"Your Heart Will Lead You Home" Written by Richard M. Sherman, Robert B. Sherman and Kenny Loggins
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